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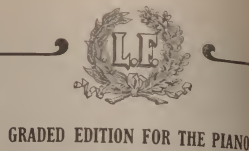
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VOL. XXIV.

PHILADELPHIA, PA., JULY, 1906.

No. 7.

Edouard Risler and His Playing of Beethoven's Sonatas

By ROBERT BRUSSEL

From the French by Edward Burlingame Hill

The Great Value of the Sonatas.

Surely the symphonies are considered the height of Beethoven's sentiment. Here also we know a few well to the exclusion of the others. The sonatas are seldom admired as being the most intimate and the most moving record of the master's emotion. Certainly some of them are well enough known, the "Pastoral," the so-called "Moonlight," the "Appas-

It is in the sonatas that he expressed himself with the greatest freedom and depth. He broke with one tradition to create another; his thought broke the mould of conventional forms; in one direction he started the procession of progress, in another he stopped it.

A Picture of Beethoven Working Out the Conception of a Sonata.

It is easy to imagine Beethoven at a time when he was conceiving a sonata. He had been wandering through the country, perhaps among peasants occupied with the grim necessity of work. Sounds occurred near him, but he did not hear them. Nature charmed his eternal vision of fertility; he was not aware of it. Then he returned to his home—somewhat like Fa-st in his study—where he had sought in vain the reasons of the force that impels us, the cause and end of our existence. Perhaps the sky is overcast, life weighs upon him insupportably. His soul hesitates—without doubt he would die gladly. But he has the innate vigor of autumn lands, which are desolate in ruin, the better to flower and bear fruit at the magic touch of Spring. In spite of all musical ideas fill his mind, his heart seems ready to burst like an over-ripe fruit with their force. Inspiration seizes him like a whirlwind. His hands run over the keyboard—the keyboard from which he cannot hear a sound, weakening a treasure of new rhythms. He is beside himself, he is intoxicated with his ideas. This agonized being—for to a musician deafness is surely an agony—grasps the life of an entire world, a world which fancy paints more truthfully than realism, a world of love and kindness. In his martyrdom joy is like a wound which drains inexhaustible sorrow; his melancholy is the melancholy of a generous and pitying heart, which spreads its influence like a twilight glow. This man, shut off from the realization of men's joy, but also from their bitter words, from the clamor of petty hatred and illusory vanities, deaf, poor, solitary, and even sometimes seaf at, he creates his world, or rather re-creates it, according to his ideal, in which all the ecstatic liberty dreamed of during centuries by scholars, prophets, poets or other courageous souls, shines forth. Such is the humble and heroic story of the Beethoven sonatas, alike the story of all his works since that hour when Nature struck down this mortal, who seemed too great, too endowed with artistic capacity, in his most essential faculty.

Beethoven as a Pianist.

Beethoven's sonatas demand an interpreter who is a musician as well as a pianist; in them form has a source of pleasure independent of the musical idea.



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Beethoven's Piano Works Too Well and Too Little Known.

Edouard Risler has recently finished in triumph a series of concerts in which he has played Beethoven's thirty-two piano sonatas. The enterprise which he attempted was most dangerous. To interpret adequately the vast and many-sided thought, which Beethoven has sown so richly in these sonatas, upon an instrument of limited resources, was an addition which few artists could hope to attain. Beethoven's piano works are both too well and too little known. They are too well known because the hackneyed performance of some of them has been the cause of most unfortunate traditions; too little known because Beethoven's ideas, in a deformed and caricatured presentation, are understood, and because a large portion of the sonatas are virtually unknown.

Beethoven, like almost all the masters, enjoys the privilege of being judged by those works which chance has made famous. It is not, as one might think, their work which has made them conspicuous, but their facility of execution, their exterior qualities, their more or less superficial brilliance. From this it may be inferred that those works in which Beethoven expressed his thought most profoundly are the least known. It is certainly so in the case of the string quartets as well of the sonatas.

(From the German by ADELE VON GILSA HERRMANN)

BY GLENN DILLARD GUNN

BY ARTHUR ELSON

work, analyze the rhythms, outline at least vaguely thematic development, and give some hint of harmonic and dynamic coloring. He may imply a general way the prevailing mood of the composition and possibly even some of the more striking plot emotion which are portrayed. But if he desires a particular and graphic account of the emotional content of an extended piece of music, he is obliged to make liberal use of metaphor and simile. In such words, he must tell a story, make a program

The Great American Composer. The Where, the Why, and the When

By W. S. B. MATHEWS

WHAT will be the distinguishing marks of the American composer, when he actually reaches us in a complete way? Will he speak a dialect peculiarly American? Will he stand out as a reformer? Will he confine himself to the American subjects? Will he address himself to the popular taste or to those who really know music?

Nationality in Music.

The national strain in art is as clear as any other feature of its products. The Italian composer, for instance, is well known. He runs to melody and emotionality. His harmonic attributes are subject to the sensationalism of his melody. "The Mascagni 'Intermezzo' from 'Cavalleria Rusticana' could not possibly have been written by any composer other than an Italian. No German could have done that, although from the Kaiser down he has all done worse things. It is 'Italian, Signor!' So again, of anything of Schumann, especially the songs, no Italian, no Frenchman, no Russian, even, could have written anywhere near them. They are unmistakably German. The impassioned melodic line of the *bel canto* has given place to a melodic line which is frankly harmonic and poetic, yet strangely expressive. Schumann has moments of *bel canto*; for instance, take the beautiful, the exquisite song, 'Moonlight,' and when it is well sung it is a melody of rare beauty. Or take Tchaikovsky. Look at his highly impassioned *cantabile*—how Italian it is; and yet, no Italian could by any possibility have written it, any more than an Italian could have written the Tchaikovsky first symphony, still less the sixth. Yet where are we to look for the distinctly Russian note in these works? It is here and there, in a remembrance of the people's song, in that mar- of lightness and floating beauty, the 5-4 waltz in the fifth? No doubt there are various traces of national effects common in Russian folk-song, but the Russian element is more in the national temperament, the grinding pessimism of openings, the barbaric contrasts and the tremendous emotionality of the music—this is Russian in the extreme. Indeed, the late Theodore Thomas maintained to me, more than once, that these symphonies of the great Russian were not symphonies at all—being intensely emotional music, great, very great in their way, but not symphony, rather a song or opera without words.

Take the French writers all along the line. What lightness of touch, what brilliance of instrumentation, what occasional daring. Yet this evasive fabric of tones, which seems to a German to lack the very heart of music, somehow persists, picks up friends and endures. Remember Berlioz, and think of his curious melodies. Berlioz was, in a measure, a theatrical artist, who manages with a few colors and some yards of canvas to create an illusion of fairyland, while nevertheless it is not a land in which creatures like us may live, breathe and enjoy themselves forever. The music expresses the French temperament, polite, gracious, effective at times; but almost never confidential or even conscientious. It stands rather on one side of the world-swing of the art of music, even while contributing to the general note various distinctive elements. Even that great but ill-used master, Cesar Franck, is great only at times. He was also mystical, liable to fall into reverie, even before the public. But he was a Frenchman first, last and all the time, even when most unrepresentative.

And consider the case of Germany as it is today, the country where for a half century or more music has had its home, where the art is cultivated in all aspects, yet where, just now, they have no composer at all who is distinctly of the first class. We must not forget that the much-discussed Richard Strauss bears the earmarks of a temporary fad, a side light in music and not an expression of the art in its purity, breadth and majesty. But he is bad or good, the German composer is always German; his music could by no possibility have been written by a native of any other country.

Even when a composer has conflicting blood in his veins, as Rubinstein, who was of Israel, of

Russia, a musician of Germany, and a composer who believed in the classics—all these things come together and so clash in his music that they leave us in doubt most of the time in which of his compositional nationalities he ought at the moment to be catalogued. Yet it is Russian music despite the other elements. Think of his piano concerto in D minor, where he is perhaps quite at his very best. It is pianistic in the Rubinstein way, German frequently, but always Rubinstein and Russian in its tremendous energy, its nearness to downright brutality.

The Case of Edward Elgar.

Or take the case of England. For the two hundred years during which modern music has been blossoming and bearing such prodigious fruit, from the days when Handel and Bach began down to the close of the nineteenth century, England has had not one single composer of the first class. Many and many clever writers she has had, but no one really great. Yet late in the last decade of the nineteenth century a new voice is heard; it attracts attention, and with 'Gerontius' and the 'Apostles' of Edward Elgar, suddenly England finds herself with a composer promptly recognized the world over as likely to be sound permanently in the first rank. Now what is it in Elgar that gives him this wonderful prominence?

The thing which first attracted attention to him was his mastery technique, his grasp upon the possibility of refined and contrapuntal development. He knew how to make a web of tones with few or no fatality thin places in it. And in these later works he displays such elegance of style, such consummate beauty of conception, such mastery masterly working out of refined and noble conditions of heart and mind, and rises in his great moments to such tremendous powers, that he holds us, impresses us, creates in us that magic which Wagner described as the peculiar province of music—he awakens the sense of the infinite.

Rare Qualities of a Great Composer.

A really great composer is a combination of extremely rare qualities. He must have powerful, temperamental, emotional possibilities, great imagination, and above all, as specialized endowment, the genius for this imagination to display itself to musical faculty; in other words, he must have the mind faculty in a preeminent degree, which means that richness of endowment which rarely or never comes except after some generations of musical heredity. Granted these purely personal qualities, whether he will come to anything will depend upon his industry to perfect technique (mastery) of the medium through which he will speak, and his insistent nobility of purpose and an environment.

No great creative artist in any line, so far as I have read, has ever been produced except under an environment conducive to his work. The painter learns to paint and continues to paint, after learning only where imitation abounds; profusion of color-blends, rich apparel, richly costumed men and women, and so on. And the musician is even more a creature of environment than the painter, because while nature does a lot for the painter, no matter where he lives, she does nothing at all for the musician, except to fill his soul with stirrings, inspirations and suggestions of what might be done; but of the particular principles for producing and combining sounds corresponding to these impressions, she affords him no assistance whatever.

Handicaps of American Composers.

The musician in America is doubly handicapped. He can hear relatively little music; and he can have his own work produced not at all. We always have a German sitting upon the safety valve, lest American music should sizzle out and the imprisoned American composer should prove as difficult to manage as the failed one of the horse world in the 'Arabian Nights.' I say this without disrespect to the admirably qualified foreigners who direct our orchestras and operas, most of our theatres and the

majority of our music of every sort. They are well-meaning gentlemen, 'made in Germany,' may we not doubt, but not adaptable. All Germans have, for a ground principle (a sort of *Statz vom Grund*, sufficient reason as Schopenhauer calls it) that 'the American is not musical.' And while no German can decently do business in this country as head of a great orchestra and not perform a few musical works by American writers with a strong pull, you may be quite sure that in his heart he thinks it pretty poor stuff; much poorer stuff than the mediocrity he is continually passing off on us as novelties, 'made in Europe.' It is the fashion to state this differently; but the above is the cold truth, and every man at all on the inside knows it.

And so it happens that we have a few composers more prominent than the rest, who have acquired a certain technique in what we might call literary expression (or academic expression—that corrects that expression which a man may get by study and criticism) with personal influence enough to get their work played once; this is by no means the same thing as an American composer having his work played by the public, and the same thing as previous work and desires more; or like having a man who is not a pathetic musical director who is desirous of bringing out talent and encouraging all that is promising.

The Value of Festivals.

Take the case of Elgar. He lives in Exeter every year several festivals, in which it is the custom to offer up a lamb for sacrifice, 'a lamb of the first year'—in other words to 'do' one new work by an Englishman. This gives three fellows each a chance to try a work for at least this time. It was by such a road that a dozen or so of capable and influential English musicians have made first appearances as composers in large forms. Within the last few years the Englishman has gotten into the habit of sitting and waiting for his work to be noticed by Elgar. It has been brought out, and so after a few trials Elgar suddenly takes the lead of the class with his 'Gerontius' and 'Apostles,' new works of mastery technique, exquisite beauty—highly promoted by the environment which enabled him to try out things before he committed them to the public.

We have in this country also one or two festivals (Cincinnati, for instance). But I do not see these encouraging American art much. It is true that they executed a work by Dudley Buck once, twenty years ago. I have heard of no other discovering any other American composer since.

In Boston, even, it took a great effort to get the late Prof. Paine's oratorio of 'St. Peter' performed by the 'Handel and Haydn Society,' and between ourselves I imagine it would have taken a still greater one to have secured for it a second performance. And yet they have undoubtedly played a round dozen of works since 1871 which were poorer than this sincere work of Prof. Paine.

Take even the case of Mr. MacDowell, a charming personality, a man of great energy, and an excellent composer, of addition and of considerable technique. I have not observed any decided tendency to introduce his sonatas, symphonies, symphonic poems and overtures into orchestral programs. Personally I do think Mr. MacDowell has fully attained in his last works; I think a certain cleverness of ear has enabled him to do better in his orchestral works than in his very difficult piano sonatas.

No! We must admit that the case of the American composer has been rather hard, and still is. It is not a more correct statement, but it is not easy. Even when he writes teaching material for the piano, it takes a long time for it to get into current usage, if it ever does. Teachers have to learn what the new tools are capable of. Some never do learn.

What the American composer needs at this stage of the game is a greater profusion of good orchestral works in a dozen cities—first class operas in the English tongue—with American singers, American players and an American director (if possible a resident of the United States) and some fondness of the kind of music, with a fashion of encouraging American creative activity by selecting and performing at least one strong American work every year. Thus, in time, if an American composer would be able to write in great freedom more than he now can, to work up his own ideas and, so little by little, mellow and refine his style.

The Babel of American Composition.

The other question, whether the great American composer will found his music upon Negro or Indian suggestions of melody, does not interest me, except to this extent, that there is an American folk-like in melody which is truly our own. We have a taste for simple melody upon which it would be possible for a great genius to idealize a really beautiful ecstasy of the lyric, as Beethoven did in his slow movements upon the people's song manners just before him; as Brahms did in the slow movement of his first sonata, and as a quiet and charming slow movement where he builds a quiet and charming slow movement, as in the old *Minstrel*, and as Dvorak did in his 'New World' symphony, in the quiet manner of Negro melody.

To build the principal movements upon crude motives, whether Indian or Negro, appears to me

unfruitful, unwise, and hampering; to my ear, as it plainly was to Dvorak in that same symphony, where his pentatonic motives leave the development rather indolent and wanting in the plastic element. It is the same story again as Bach's finding it necessary to take a subject of his own, when he would improvise a six-voice fugue for the great Frederick; a common subject would not prove plastic in the contrapuntal development which each had in such wonderful manner. So will it be with the American composer. Besides, these Indian and Negro motives are almost completely foreign to the average American. They suggest nothing at all.

And let us not forget that we are having a lot of composers of lower grades who show genius, such as L. M. Gottschalk, a true product of the South and the Creole tradition; Nevin, and a lot of serious and idealistic composers of great merits, such as Chadwick, MacDowell, Foote, and the like, composers

who, in smaller forms, where they have had an educative environment (such as in songs and piano pieces, especially in song) have created works of extremely great distinction, perhaps as good as any of our times.

And we are certain to have presently (I do not know just when) an American composer, perhaps several, who will just quietly walk out into the center of the stage, as if he had lifted the ball himself, and we will all know without waiting for any testimony farther away than that of our own ears, that we are for once up against the 'real thing.' It will be American, but not illiterate, even in spots. It will be American in sincerity, nobility of conception, earnestness of carrying out; and American above all in that swing and 'go' which distinguishes so many of the one-man operations of our country; we do not cooperate well, and our government as yet fails to get the note. But it is our note. 'Get the best.'

Repertoire and Program-Building

By WILLIAM ERHART SNYDER

'Finishing' the Education.

PUPILS, who are about to 'finish' their education in the private studio of a master, or graduate from a conservatory of music, are apt to look upon the end as 'the end of all things.' It is, however, only the close of one chapter of their careers, and never after to be only the preface, the beginning, rather than the finish. It is the period of dependence. One submits to the teacher and is led. But for any of us the school-period is decidedly limited. There comes the time, alas! all too soon, when one must discontinue regular lessons and give his best time and attention to making a living.

Then begins the real self-development. So far we have lived upon the master, we must leave him now and go on unassisted. Up to this point we have depended almost solely upon his judgment and decision. 'Shall I study this piece, or that technique?' 'You shall work on this.' Now we have left him and must be our own directors. Dangers arise at this point—either stagnation, rut, or too highly magnified self-importance.

The Great Minority.

To make a living we must choose between playing and teaching, or as others do with success, combine the two. Those who make a competence through concert playing alone are so few that one may easily count them on the fingers of one hand. The number is so small because the combination of many things must be exceptionally happy to produce great results. Some of these things are: correct beginnings in childhood (one should say babyhood); extraordinary talent; absolute devotion to music in general and to one's instrument in particular; untiring perseverance and application; a natural touch, poetic imagination, a magnetic personality. And all these must be founded on strong, well-developed physique. It will readily be seen that such happy combinations are unusual, indeed, and must ever be in the minority—the few great ones at the money top.

But do not therefore despair. Attack all obstacles. You may yet join the great minority. The qualities of mind, heart and person which you believe you lack may be only slumbering, may lie dormant, awaiting development. You may still call them forth! There have been cases where prodigious application compensated for lack of early training.

The Little Majority.

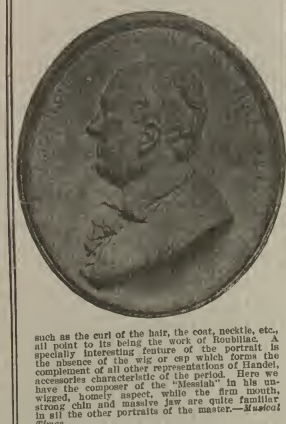
Those who they must make teaching their vocation. Little's eyes, in one sense—for our ideal must be the great artist in whom are combined the powers which awaken new life in us, quicken the imagination and strike the chords of health and harmony in the world's wonderfully diversified soul. The rest are comparative plodders, though as necessary in the world's wonderfully diversified soul as the few great inspired ones. The planets are as necessary as the sun in the vast universal equilibrium. But an ideal we must have, and we must emulate that who comes nearest to our ideal. He must become our teacher.

The Ideal Artist as Teacher.

He does not in the ordinary sense 'give lessons.' He speaks to us in two ways—through his playing and occasionally through the press. One thing he knows, if you study his programs as he tours continent after continent: One must acquire a large repertoire—not only one kind of pieces, but of ancient

and modern, classical and popular, expressive and brilliant. Here is plainly indicated one important line of work of the teacher-pupil: increase your repertoire unrelentingly! Do not satiate to play during the remainder of your life only the technical studies and pieces you once read or memorized while

A LITTLE-KNOWN PORTRAIT OF HANDEL.
In an ante-room of Sir John Soane's Museum, Lincoln's Inn Fields, is a meditation portrait of Handel which is practically unknown. No doubt the master refers to it, and we believe this presentation of the great composer has never before been published. The portrait is in the form of a plaster cast. An expert has declared his model for such a monument of Handel; the details



such as the curl of the hair, the coat, necktie, etc., all point to its being the work of Kneller. It is especially interesting feature of the portrait is the absence of the wig or cap which forms the complement of all other representations of Handel, and the fact that the artist has not only depicted the face, but the strong chin and massive jaw the first month after the death of the master. —Musical Times.

tears and hundreds of modern works to find one true-cut gem, worthy to offer the public. But note that while he thus searches he is keeping abreast with the latest thought in musical composition. In that, again, shall he be wise to learn of him. There is something odious in the idea of settling into a mediocre rut after leaving the master, neither investigating new literary and musical works for oneself nor acquiring a more intimate knowledge of the old masterpieces.

What if we did not reach the glorious heights of the 'great minority' at one bound, as at one time perhaps we fondly imagined might be our good fortune? Is that good reason that we should cease hoping and climbing? We must go right on improving ourselves in general by the study of harmony, counterpoint, composition, musical biography and history, English literature, German, and reading the best musical magazines; and in particular as applied to our instrument, the piano, by studying all standard works on technique, familiarizing ourselves with all the celebrated etudes (the 'narrow road') and reading the latest works from the pens of our best modern writers.

Go to the best teacher you can find and get him to coach you on all this work, and especially to hear and criticize the pieces and studies you have newly memorized. Should there be no one in your own city, then arrange to study during the summer in some large music center. At all events, never give up until you have mastered (that means actually learned by heart) such technical works as Pleyel's 'Essential Exercises,' Tanzi's 'Vocal Exercises,' Moschelesky's, Hummel's, Liszt's, and studies by Czerny, Heller, Cramer, Clementi, Thalberg, Henselt, Chopin, Rubinstein, Liszt, and the moderns, Cesar Franck, Alkan, I. Philipp, Saint-Saëns, Moszkowski, Rzewski, Godowsky, Macdowell, etc.—truly a formidable army—and a great life-work!

There are many things which can be imparted only through personal lessons, requiring the presence of the pupil, but numerous valuable hints may be gleaned from the excellent interviews with the great artists which will appear in this journal. Select them from time to time, regarding the questions how and what to practice. To be sure, one must discriminate between those interviews published solely for advertising purposes by advance agents, and those written for educational aims. I find the latter, which come hot from the brain and actual experience of a successful artist are to me as from an oracle, and I never cease repeating them in presence of pupils. Such leads should inspire us and guide in our climb to Parnassus! There remains unmentioned yet another interesting section of our subject, namely,

Lecture Recitals,

which term signifies piano recitals in which a descriptive analysis of each number is presented by the performer or by an assisting speaker. Among the best sources of information regarding musical compositions are history, biography and current musical journals. A number of standard concert numbers are also analyzed in E. R. Perry's 'Descriptive Analyses,' and much useful general information collected there, but one must be able to write his own sketches, as one's repertoire will doubtless differ somewhat from that of another. 'To state a few facts about the composer, his place in history, the date of the composition to be played, the circumstances under which it was composed, its dramatic or emotional significance and content, the picture or story it suggests, and if possible to give its prototype in poetry, undoubtedly adds greatly to the enjoyment of most audiences.

The Making of an Artist

THE VIEWS OF ALFRED REISENAUER.

II
By JAMES FRANCIS COOKE.

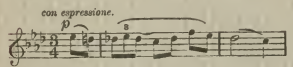
With Liszt.

"WHEN I had reached a certain grade of achievement it was my great fortune to become associated with the immortal Franz Liszt. I consider Liszt the greatest man I have ever met. By this I mean that I have never met, in any other walk of life, a man with the mental grasp, splendid disposition and glorious genius. This may seem a somewhat extravagant statement. I have met many, many great men, rulers, jurists, authors, scientists, teachers, merchants and warriors, but never have I met a man in any position whom I have not thought would have proved the inferior of Franz Liszt, had Liszt chosen to follow the career of the man in question. Liszt's personality can only be expressed by one word, 'colossal.' He had the most generous nature of any man I have ever met. He had aspirations to become a great composer, greater than his own measure of his work as a composer had revealed to him. The dire position of Wagner presented itself. He abandoned his own ambitions—ambitions higher than those he ever held toward piano virtuosity—abandoning them completely to champion the difficult cause of the great Wagner. What Liszt suffered to make this sacrifice, the world does not know. But no finer example of moral heroism can be imagined. His conversations with me upon the subject were so intimate that I do not care to reveal one word.

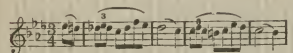
Liszt's Pedagogical Methods.

"His generosity and personal force in his work with the young artists he assisted, are hard to describe. You ask me whether he had a certain method. I reply, he abhorred methods in the modern sense of the term. His work was eclectic in the highest sense. In one way he could not be considered a teacher at all. He charged no fees and had irregular and completely unsystematic classes. In another sense he was the greatest of teachers. Sit at the piano and I will indicate the general plan pursued by Liszt at a lesson."

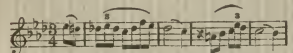
Reisenauer is a remarkable and witty mimic of people he desires to describe. The present writer sat at the piano and played at some length through several short compositions, eventually coming to the inevitable "Chopin Valse, Op. 9, No. 3, in a flat major." In the meanwhile, Reisenauer had gone to another room and, after listening patiently, returned, imitating the walk, facial expression and the peculiar guttural snort characteristic of Liszt in his later years. Then followed a long "kindly sermon" upon the emotional possibilities of the composition. This was interrupted with mirth and went with kaleidoscopic rapidity from French to German and back again many, many times. Imitating Liszt he said, "First of all we must arrive at the very essence of the thing; the germ that Chopin chose to have grow and blossom in his soul. It is, roughly considered, this:



Chopin's next thought was, no doubt:

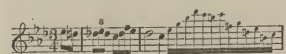


But with his unerring good taste and sense of symmetry he writes it so:



Now consider the thing in studying it and while playing it from the composer's attitude. By this I mean that during the mental process of conception before the actual transference of the thought to paper, the

thought itself is in a nebulous condition. The composer sees it in a thousand lights before he actually determines upon the exact form he desires to perpetuate. For instance, this theme might have gone through Chopin's mind much after this fashion:



"The main idea being to reach the embryo of Chopin's thought and by artistic insight divine the connotation of that thought, as nearly as possible in the light of the treatment Chopin has given it."

"It is not so much the performer's duty to play mere notes and dynamic marks, as it is for him to make an artistic estimate of the composer's intention and to feel that during the period of reproduction, he simulates the natural psychological conditions which affected the composer during the actual process of composition. In this way the composition becomes a living entity—a tangible resurrection of the soul of the great Chopin. Without such penetrative genius a pianist is no more than a mere machine and with it he may develop into an artist of the highest type."

A Unique Attitude.

Reisenauer's attitude toward the piano is unique and interesting. Musicians are generally understood to have an affectionate regard for their instruments, almost paternal. Not so with Reisenauer. He even goes so far as to make this statement: "I have always been drawn to the piano by a peculiar charm I have never been able to explain to myself. I feel that I must play, play, play, play. It has become a second nature to me. I have no so much a love for the instrument as I have a compulsion to play. I feel that the piano has become a part of me. Yet I am never free from the feeling that it is a constant battle with the instrument, and even with my technical resources I am not able to express all the beauties I hear in the music. While music is my very life, I nevertheless hate the piano. I play because I can't help playing and because there is no other instrument which can come as near imitating the melodies and the harmonies of the music I feel. People say wherever I go, 'Ah, he is a master.' What absurdity! I the master? Why, there is no master (pointing to the piano), I am only the slave."

The Future of Pianoforte Music.

An interesting question that frequently arises in musical circles relates to the future possibilities of the art of composition in its connection with the pianoforte. Not a few have some considerable apprehension regarding the possible death of new melodic material and the technical and artistic treatment of such material. "I do not think that there need be any fear of a lack of original melodic material or original methods of treating such material. The possibilities of the art of musical composition have by no means been exhausted. While I feel that in a certain sense, very difficult to illustrate with words, one great 'school' of composition for the pianoforte ended with Liszt and the other in Brahms, nevertheless I can but prophesy the arising of many new and wonderful schools in the future. I have my prophecy upon the premises of frequent similar conditions during the history of musical art." These are Reisenauer's views upon this matter.

Continuing, he said: "It is my ambition to give a lengthy series of recitals, with programs arranged to give a chronological aspect of all the great master-pieces. I hope to be enabled to do this before I retire. It is my plan to divide the world in a manner that has not yet been done." When asked whether these programs were to resemble Rubinstein's famous historical recitals in London, years ago, he

replied: "They will be more extensive than the Rubinstein recitals. The times make such a series possible now, which Rubinstein would have hesitated to give."

As to American composers, Reisenauer is a thoroughly and enthusiastically won over by MacDowell that he has not given the other composers sufficient attention to warrant a critical opinion. I found upon questioning, that he had made a genuinely anxious effort to find new material in America, but he said that outside of MacDowell, he found nothing but a different good salon-music. With the works of several American composers he was, however, familiar. He has done little or nothing himself as a composer and declared that it was not his forte.

American Musical Taste.

Reisenauer says: "American musical taste is in many ways astonishing. Many musicians who came to America prior to the time of Thomas and Damrosch returned to Europe with what were, no doubt, the stories of the musical conditions in America at that time. These stories were given wide circulation in Europe, and it is difficult for Europeans to understand the cultured condition of the American people in this respect. The status of musical education in the preceding labors. Thanks to the impetus that they gave the movement, it is now possible to play programs in almost any American city that are in no sense different from those one is expected to give in great European capitals. The status of musical education in the leading American cities is surprisingly high. Of course the commercial element necessarily affects it to a certain extent; but in many cases this is not as injurious as might be imagined. The future of music in America seems very rosy to me and I can look back to my American concert tours with great pleasure.

Concert Conditions in America.

"One of the great difficulties, however, in concert touring in America is the matter of enormous expenses. I often think that American audiences need hear great pianists at their best. Considering the large amounts of money involved in a successful American tour and the business enterprise which is almost essential to make such a tour possible, it is not to be wondered that enormous journeys are made in ridiculously short time. No one can imagine what this means to even a man of my build." (Reisenauer is a wonderfully strong and powerful man.) "I have been obliged to play in one Western city one night and in an Eastern city the following night. Hundreds of miles lay between them. In the latter city I was obliged to go directly from the railway depot to the place of the concert hall, hungry, tired, travel worn and without practice opportunities. Now I can be at his best under such conditions—certain conditions make these things unavoidable. In America, and the pianist must take things as they come. I am glad to have the opportunity to make this statement, as no doubt a very great many Americans fail to realize under what distressing conditions an artist is often obliged to play in America."

GROWING NEW WOOD.

By F. R. LAW.

A SUGGESTIVE story is told of Longfellow. At a time when he was advanced in years, when the roses of summer lingered on his cheeks, the snow of winter whitened his head, some one asked him how it was that he kept his cheery outlook upon life and maintained all the vigor and strength of youth in his old age. It was in the spring of the year he turned to the window and pointed to an apple tree covered with blossoms. He said: "Look at that blossom tree. It is very old, but I never saw a new wood shoot from it. It is now. It grows a new wood each year, and I suppose it is from that fresh growth that these flowers come. Like the apple tree I try to grow a little new wood each year."

The teacher who does not, like Longfellow, let the apple tree, grow a little new wood each year, soon finds the dead wood clogging his growth, and before long he will be good only for firewood.

HOW AN OPERA WAS WRITTEN.

FROM THE GERMAN.

It was a night in February, in 1880. Even in summer the air was keen, and the crowd of people who streamed out of the little theatre in one of the small cities of northern Italy, shivered and hastened to their homes, there to chat over the representation they had just witnessed, a pleasure that they seldom enjoyed, since their city did not support a resident theatre company, but depended upon the visits of travelling troupes. Among the last to leave the theatre was a young man who carried a violin case in his hand. His face was an interesting one, with fiery dark eyes; yet he looked bazaar and pale, and a disconcerted expression lay round his mouth.

It was but a short walk to the humble little house in which he had rented, for the time of his stay in the town, two modest rooms for himself, his wife and child. The furniture was very simple, no decorations, no pictures on the wall, no carpet on the floor. An old piano, which he had seen in the larger of the two rooms, and in the same apartment a scanty supper was waiting for the master of the house, the director of the opera company then playing in the city, Pietro Mascagni.

Fatigued indeed from any appetite, seated himself at the table, after he had tenderly kissed his young wife and child. Each day brought with it so much work that when evening came he was completely worn out and with little inclination to conversation. Morning and afternoon he devoted to rehearsals with the rather inferior local orchestra and the somewhat ordinary singers of his company; in addition to that he gave lessons, copied music and devoted some time to composition. In spite of all his activity his earnings hardly sufficed to keep the little family in the actual necessities of life.

It was not strange then that lines of care should show on the forehead of the musician in spite of his youth (he was but twenty-five). His wife came to him, concern written in every feature, and bustled herself in trying to smooth the wrinkles from his forehead and face with her soft fingers, until he smiled at her and kissed her hand.

"Do not worry," the young wife pleaded; "in spite of our poverty we have so much for which to be thankful. We are both strong, have each other and our sweet child. Think how it would have been if I, poor as I am a few months ago, had separated and laid me in an early grave!"

Mascagni shrugged. "You are right, my dearest; nothing could be more terrible than for the tie between us to be broken by death."

Spring, Summer and Autumn had come and gone and the end of the year was near. During this time Mascagni had frequently changed his residence, for he had directed the little opera company. He was now in his native city, Leghorn. His circumstances had not improved; he had received no engagements from any of the more important theatres; publishers returned his offered compositions, and he had come to be doubtful of his talent. He reproached himself bitterly that he had remained in the Conservatory at Milan in which his father had entered him as an eleven year old boy. All too soon had he thrown off the strict discipline for the freedom which appealed to him so strongly, and had gone out into the world to seek Dame Fortune who had proven uniformly deceitful up to now.

As he sat in his house playing with his little child, two of his friends entered.

"You look as if you have important news," said one of them.

"What has happened?"

"We bring you good luck."

"That sounds fine," returned Mascagni. "Where is the elusive thing that so far I have never been able to lay hold of?"

"A mysterious air I drew from his pocket a newspaper, the other a manuscript. 'Here is the foundation of your good fortune!'"

With an air of astonishment the composer looked at the papers. "What shall I do with them?" he said.

Then the visitors told him that the music publisher, Sonzogno, has offered a prize for the best opera of the year. And when they urged him to take part in the competition; they have brought him a libretto based on an old legend. But Mascagni gloomily turned aside their representations. "What can you be thinking of? It will be nothing but labor lost! The best com-

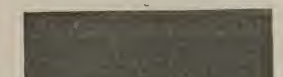
posers of the country will send in their works; what chance will I have?"

"And why not?" said the friends. "You have plenty of talent, and if hitherto you have not won fame, this one opera can alter everything. Every composer has won success after struggle; why should you expect it to be otherwise? Try it at least. 'Man is the architect of his own fortune,' as the saying is."

Mascagni continued to shake his head, and was glad when his friends went away. They had, however, craftily left the opera text on his table, and although the young composer had so energetically set it aside, he felt himself magnetically drawn to the little book.

And now he took it in his hands and turned himself in its contents; rapidly and still more rapidly he turned the pages, and the glow of enthusiasm animates his eyes. Then he rushes into the open air and when he returns it is with kindling eyes. Absorbed in his thoughts he exchanged scarcely a word with his wife, paid no attention to his child. But Signora Mascagni asked no questions for she knew his habit when he was shaping his musical thoughts mentally.

And then she heard him play and sing, saw him write, and a short time after saw him send the score of the opera to Milan, although he said that "yet it is tainted little of success; in fact after the lapse of a week he gave little thought to the composition so rapidly written. Besides his duties left him no time to indulge in idle dreams.



Pietro Mascagni.

One morning as Mascagni was about to go to the theatre for a rehearsal, the postman brought him a letter which he opened with astonishment for he had few correspondents. He read the contents again and again. He seemed to be in a dream. Yet there it stood, plainly and in gigantic letters—his new theatre, his score had been awarded the prize by all the judges. He grew faint with his emotion, but pulled himself together as he felt the extent of his good fortune. With a cry of joy and with laughter he embraced his wife who entered at that moment and began to dance around the room.

"Oh, dearest, rejoice with me. I have won the prize over eighty competitors. Now the public will hear my music. Now my name will become known. Now I must write better, larger things, and you shall be proud of me. And with up-day need is at an end. Think of it. I am to get \$3000 free (\$300). Have you ever seen so large a sum in one pile?"

The opera was produced soon after this and won immense success with its passionate, beautiful and beautiful melodies. Do you know the name of the opera? *Cavalleria Rusticana*.

In art, as in business, originality is one of the most valuable possessions. Unless a composition possesses individuality, where is the reason for its being? It is a commonplace idea, however well expressed, and not one to the man of human knowledge and education.

Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end.—Lombard.

THINGS WHICH COUNT.

By FAY SIMMONS DAVIS.

1. *Opportunity*.—Only those teachers and students who have been handicapped by cramped conditions can realize the value of odd moments, and know what can be accomplished by utilizing them for improvement. "Is there one whom difficulties dishearten? who bends to the storm? he will do little. Is there one who will conquer? That man never fails!"

The concentrated work of ten minutes (dearly bought) is worth a day of half-hearted labor when time is at a discount. Such effort leaves an impress of strength and a habit of research upon a man's life, which counts in his struggle for success.

2. *Understanding*.—One period of music, analyzed and comprehended intelligently, as well as enjoyed emotionally, can do more for us; whereas a whole selection only technically conquered will, if laid aside, leave no impression or influence upon the musical spirit and life of the performer.

3. *Insight*.—The world is not in need of great artists. Instead, it sadly lacks instructors who will teach not only the technique but the art. Why it is great. It needs teachers who will patiently, from the beginning, explain to pupils the use and application of each little point as it appears. A great light (such as some people receive when they "experience religion") seldom, if ever, comes in a child's musical comprehension. Instead, it is the illumination of a newly-developed understanding and insight, brought about by careful application of "the reason for things," which shines forever upon his musical life. It is the assimilation of knowledge which expands and develops, and not the cramming.

4. *Thoroughness*.—A teacher or pupil should make a friend of any selection or study upon which he is working. If at first it is not understood, he should try it again and again until it is thoroughly comprehended. Its more uncomprehended points will probably be recognized first. Then he must search for the fine characteristics. The selection should be wintered and summered, worked upon and rested upon. Every renewal of friendship with it will bring it nearer to the heart and understanding. And by and by the worker will not want to part with it, for it has grown to be a part of himself.

5. *Research*.—Teachers, make of yourselves musical detectives; be ever on the watch for that pupil who steals time-value from measures—who robs selections of their beautiful phrasing—who wastes time when he takes from the studio more of your energy and vitality than he will ever repay in carefully-prepared work. He must be taught how to return as much as he takes. He must learn that one moment of earnest thought on his part is worth a dozen of careless practice, and that an ounce of prevention of mistakes is worth a pound of correction. The result will then depend upon his own personal value, but in any case you will have done your faithful duty.

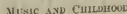
6. *True Work*.—Pupils may come and pupils may go, but the work of the evenly-developed and highly-minded endures forever, and he always has enough to do. No one can estimate his far-reaching influence. Many are the minds that have been enlightened by his portrayal of music as a scientific language, speaking to the heart and mind as words can never do. His sincerity of purpose, his high ideals, his energy and perseverance under all conditions have, by the very nature of things been contagious. The pupils of such a teacher have been uplifted mentally, morally and artistically by his example, and so will others through him, making an endless chain of mortals helped directly and indirectly on their journey through life.

7. *Usefulness*.—That success which includes usefulness as a prime factor is lasting and sweet. The life of every true musician cannot help but flourish often lives in reality. It was John Ruskin who penned the beautiful words: "Life is a magician's vase, filled to the brim; so made that you can neither draw from it, nor dip out of it; nor thrust your hand into it. Its precious contents overflow only to the hand that drops (as mine did) its rod and drops in charity, it overflows love; if you drop in envy and jealousy, it will overflow bitter hatred and discord."

Every musician should be as great: as his art, and his heart should be as big as his head. The more he does will be what one would naturally expect from such a handwork of God.

I believe it to be the mission of music to touch and develop the poetic side of our natures, thus to lead us ever onward and upward. And I accordingly deplore anything which, even for a time, interferes with or hinders its course in our lives.

[illegible]



The Etude

A Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents. Foreign Postage, 75 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

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ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,
1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia, P. O., as Second-class Matter.

THE PIANO

Low brooding cadences that dream and cry,
Life's stress and passion echoing straight
and clear;

Wild flights of notes that clamor and beat high
Into the storm and battle, or drop sheer;
Strange majesties of sound beyond all words
Ringing on clouds and thunderous heights
sublime:

Sad detonation of golden tones and chords
That tremble with the secret of all time;
O, wrap me round; for one exulting hour
Possess my soul, and I indeed shall know
The wealth of living, the desire, the power,
The tragic sweep, the Apollonian glow;
All life shall stream before me; I shall see,
With eyes unblanched, Time and Eternity.

—Archibald Lampman,
By permission.

THERE is a lesson in the drawing of large crowds of people to the summer parks, attracted in many cases by the opportunity of hearing good music performed by first-class musicians. This is the case, without doubt, at those parks where the Damrosch, Herbert, Sousa, Pror and Creatore organizations are heard, as well as some smaller bodies of men selected from the ranks of the leading symphony orchestras of the country. The programs presented to the great public, made up of persons of all tastes, from crude to highly artistic, are based on catholicity of idea, for every one is given a chance to hear something he will like, and, what is of still more value to the cause of music, hear what he likes done well. A great musical work done poorly, played in a slovenly way, or in any respect inadequately presented, is a distinct injury to art. An easy, simple piece well played opens the way for the rendering and enjoyment of a work a little higher in the artistic plane.

Therefore we present the thought that so far as music is to interest the great public the taste of the latter must be gently and carefully led, not antagonized and forced upward. We believe that a certain proportion of the best music, played frequently at these summer parks, is right and just; that the playing of such works aids the cause of music and raises the standard of taste. A study of the programs given at the best family resorts near Boston, New York, Philadelphia and Chicago during the past eight or ten years will convince the skeptical of the truth of this statement. Theodore Thomas used to say that popular music means familiar music; that is, music that com-

ains in its harmonies that are not strange, melodies and rhythmical figures that have been heard frequently, and styles of composition that are clear and free from complexity of construction. Let the people hear a number of pieces of high class a sufficient number of times, played with spirit and proper expression, as well as fine technique by the players, and they will, in good time, familiarize themselves with the characteristics of such pieces and learn to appreciate them.

THE past two or three years have brought to this country a number of musicians and teachers who will, for a time at least, be connected with American musical education. Some of these men have international reputation and, by all precedent, should be a distinct acquisition; others are of mediocre calibre and will fit into the musical life of various cities in which they may locate, but will never be leaders. A man's nationality is no basis for a judgment as to his ability as a musician, his fitness for a responsible educational position, or his selection as a teacher and concert player. Many American musicians are just as good as many foreign-born musicians, and some are better than some foreigners. Let us try to be just and form our opinions on ability, experience and personal worth. Let us welcome the foreign musician who comes to the United States to live here and to work with us. On the other hand there is no reason why we should be active patrons of those who come over to us, stay a few years and then return to their native shores and indulge in sneers at our musical taste and acquisitions, as is the case in more than one instance. The United States is big enough for both native sons and adopted sons, but has no place, and should have but scant welcome, for the transient dweller.

JURING from the number of teachers, players and freshly graduated pupils who go abroad every summer, Europe may become a great summer school for American musicians. This would be in the line of development. Some years ago pupils were graduated from schools and conservatories, settled down to teaching, and their musical education stopped right there. To-day, through the influence of the University Extension and the Chautauque ideas, hundreds of teachers use the summer months for a period of fresh and advanced study. Why not go to Europe with the same idea in mind. Certain teachers have the ability to train a pupil on special lines; there is a wholesome, energizing musical atmosphere, an environment that will help the American teacher. Cut the season a little shorter and get in four months of hard, specialized study. Then come back home and get to teaching again. Go the next summer if you feel you need it. This is better than to cut yourself off from home for two or three years at a time.

THESE free summer hours should be used by the teachers to "brush up" on one or more subjects connected with their work, such as harmony, analysis, the literature of piano playing, biography and history. We would emphasize the latter, particularly, because they form the basis of lecture recitals or similar educational musical evenings. Why not, every day during the present and the next month, to study of the various epochs in the history of music and to getting a clear view of the progress and development of music? Or, confine yourself to some one period or phase; early music, the polyphonic period, the opera, the oratorio, the symphony, growth of musical forms, and the men who contributed to the development. A useful plan will be to look into the careers of the composers represented in your teaching repertoire, also to study the various forms, classical, songs, dance, etc., represented in the pieces you give to your pupils, the marches, waltzes, polkas, sonatas, sonatas, song without words, romance, rondo, etc. By this means you become thoroughly the master of your repertoire, not confining your knowledge to the notes and their execution on the piano. A few hours a day, spent in this kind of work, will greatly help the teacher when the new season opens.

NEITHER the young teachers nor the inexperienced pupils should be tempted from the study of the mellifluous measures of Mozart and Mendelssohn to the more intense and involved compositions of the later psychological writers of mood and passion. Sunshine is as vital to art as gloom; joyousness, as sadness; gladness, as grief. One may

sueur at the altered "shallowness" of Mozart and the formal elegance of Mendelssohn—and these composers here represent the whole school of writers of this style—but they help to maintain the balance and to restrain the art from toppling over into psychic disquisitions and gloomy pessimism.

There is a certain style of musician—and no one questions his erudition—who is prone to regard with only half-concealed disdain the music that is not tragic, tense and involved. Such serious minded individuals seem to lose sight of the fact that the sunshine of life is the positive element of music, not the gloom of sadness. There must be smiles as well as tears and smiling optimism has accomplished more in the art world than gloomy seriousness.

It was given to Mozart and Mendelssohn to pen life and love into their works. They were not apostles of pessimism. They did not revel in the depths of cavernous gloom as have many of their successors; they taught happiness, wholesome thought, the "joy of living," through their music.

This being true, and who can gainsay it, it follows that the music of these clear-sighted, light-hearted writers is the best for the days of youth. Sadness, worry, complications—all these come only too soon into the young life; why drag them in by the musical route? Youth has no sympathy with any of them, nor will it take kindly to music of this character. Youth is a time of sunshine; do not mar it by clouds.

In the adult world it has become the fashion to deride the music of sunshine. These critical folk turn up their aesthetic noses at the earlier writers and treat them lightly because they did not sound all the depths of passion, did not write into music all the suffering to which humanity is heir.

Rather, they should give thanks that there are composers to whom one can turn, sure of a relief from the density, the heaviness, the cacophony, which is the marked characteristic of much modern music. It is the aim of the most prominent present-day writers to set bestiality, murderous passion and gruesome imaginings to music; the involution of even music for the piano is a mark of this tendency. But such should have no place in the earlier educational curriculum. The young musician should be fed on that which is pure and healthful, on the formally clear, on the melodically beautiful, on the harmonically sane.

DURING the past six months THE ETUDE has placed before its readers the views of several eminent writers and musicians on the subject of American music and the probability of a distinct American note in musical composition. We believe in this idea most thoroughly, and shall do all in our power to advance the movement. Teachers who have the training of pupils who show decided talent and appreciation of music must ever keep before such pupils the highest and best in music, and the thorough appreciation and understanding of such music. Teachers of composition, American born, or foreigners who have come to be a part of us, should make it a part of their work to seek the means whereby individuality can be maintained and strengthened. Under such influences the distinctive American character already formed and still growing stronger and more distinct, sooner or later, begin to assert itself. Students of music, men and women, for their part, must work earnestly, thoroughly, and with the definite purpose, to learn to express Americanism in their work.

Building on this idea of Americanism in music we print here a few words to the Editor, written by the eminent composer, Mr. Arthur Foote, of Boston: "It is probable that, through natural and unconscious development, music composed by Americans will come gradually to possess characteristics differentiating it from that written by Italians, Russians, Bohemians, etc. This will not be brought to pass just by wishing, or by conscious striving; such things do not so happen.

We have naturally been strongly influenced by the music of composers in other lands; formerly by Germany, and now, apparently, quite mainly by the newer French school. But there can be no doubt that composers will appear among us, when least expected, of such individual thought and expression, that the world will recognize a new American strain. The incubator process will, however, not be a successful one."

We urge the careful reading of Mr. Matthews' article found on another page of this issue.

MAZURKA DE CONCERT

Tempo di Mazurka M.M. $\text{♩} = 132$

EMILE PESSARD, Op. 50

Musical score for page 434, featuring piano and violin parts. The score includes various dynamics such as *ff*, *poco meno mosso*, *rall.*, *ff a tempo*, *cresc.*, *moderato*, *ff*, *Fin*, *melodie marc.*, *mf*, *rit.*, and *Allegro*. The tempo markings include *moderato* and *Allegro*. The score is written in G major and 2/4 time.

Musical score for page 435, featuring piano and violin parts. The score includes various dynamics such as *ff*, *cresc.*, *al*, *animato*, *f*, *sempre cresc.*, *moderato*, *rall.*, *dim.*, *Allegro*, *cresc.*, *mf*, *Allegro*, *cresc.*, *ff*, *allargando*, and *D.S.*. The tempo markings include *moderato*, *Allegro*, and *allargando*. The score is written in G major and 2/4 time.

March from "Tannhaeuser"

R. WAGNER

F. BEYER, Op. 136

Allegro M.M. $\text{♩} = 120$

SECONDO

ff *dim.* *ff* *dim.*

ben tenuto e cantabile

p

p *cresc.* *f* *ff*

ff

a)

March from "Tannhaeuser"

R. WAGNER

F. BEYER, Op. 136

Allegro M.M. $\text{♩} = 120$

PRIMO

ff *dim.* *ff*

p

ben cantabile

dolce

cresc. *f*

ff

b)

SECONDO

Musical score for the Second Piano part of 'The Etude'. The score is written in bass clef and consists of seven systems of music. It features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and rhythmic patterns. Dynamics range from *dim.* (diminuendo) to *ff* (fortissimo). Fingerings and articulations are indicated throughout the piece.

PRIMO

Musical score for the First Piano part of 'The Etude'. The score is written in treble clef and consists of seven systems of music. It features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and rhythmic patterns. Dynamics range from *dim.* (diminuendo) to *ff* (fortissimo). Fingerings and articulations are indicated throughout the piece.

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The score is written for piano and features a variety of textures and dynamics. It begins with a *ff* (fortissimo) section, followed by a *fz* (forzando) section, and then a *marcato* section. The score includes a *pesante* (heavy) section, a *trionfante* (triumphant) section, a *grandioso* (grand) section, and a *brillante* (brilliant) section. The piece concludes with a *f* (forte) section.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The score is written for piano and features a variety of textures and dynamics. It begins with a *ff* (fortissimo) section, followed by a *fz* (forzando) section, and then a *marcato* section. The score includes a *pesante* (heavy) section, a *trionfante* (triumphant) section, a *grandioso* (grand) section, and a *brillante* (brilliant) section. The piece concludes with a *f* (forte) section.

MILITARY MARCH

Arr. by PRESTON WARE OREM

FRANZ SCHUBERT, Op. 51,

Allegro vivace M.M. ♩ = 112

First system of the musical score for 'Military March'. It consists of a piano part and a Trio part. The piano part begins with a forte (f) dynamic and includes a piano (p) section. The Trio part is marked piano (p) and includes a 'D.C.' (Da Capo) instruction at the end.

Continuation of the musical score for 'Military March'. The piano part continues with dynamic markings like *cresc.* and *p*. The Trio part continues with dynamic markings like *p* and *cresc.*. The score concludes with a 'D.C.' (Da Capo) instruction.

HUMORESQUE NÈGRE

No.2

E.R.KROEGER

Vivo M.M. ♩ = 138

Musical score for Humoresque Nègre No. 2, page 444. The score is in 2/4 time, marked "Vivo M.M. ♩ = 138". It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The piece includes various musical notations such as triplets, slurs, and dynamic markings like "f" and "mf".

Continuation of the musical score for Humoresque Nègre No. 2, page 445. The score continues with the same piano accompaniment and melodic line. It includes musical notations such as slurs, dynamic markings like "mf cantando", "p", and "dim.", and a final section marked "D.C.".

IN MARCHING STEP

IM SCHRITT

F. SABATHIL, Op. 233, No. 1

Allegro M.M. ♩ = 120

Allegro M.M. ♩ = 120

p

mf

cresc.

D.C.

⊕ CODA

dim.

morendo

pp

rit.

pp

SING ROBIN SING!

VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

Jessica Moore

Allegretto M.M. ♩ = 80

f

p

Sing, rob - in, from your

wood - land tree, Sing, rob - in, sing a song for me,

I love your mer - ry mel - o - dy, Good cheer, it seems to

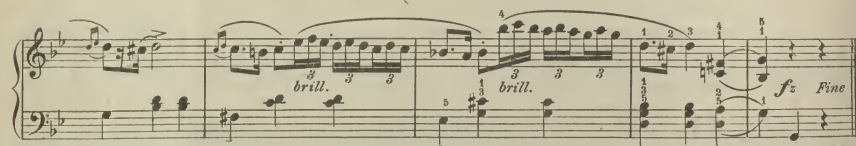
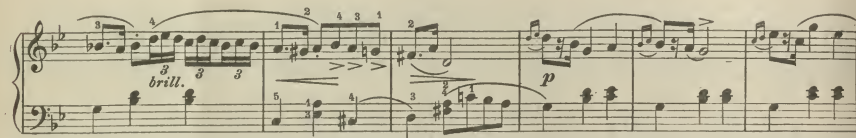
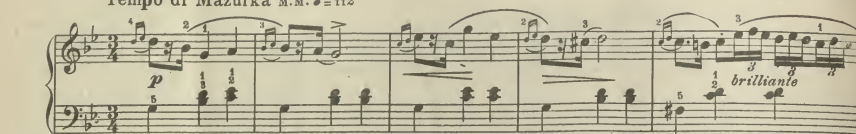
bring! Each morning, when it's calm and still,

You sit up - on my win - dow sill, And make me by your

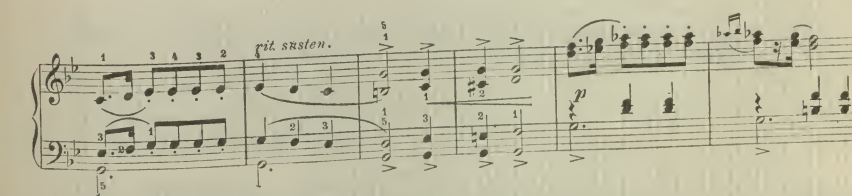
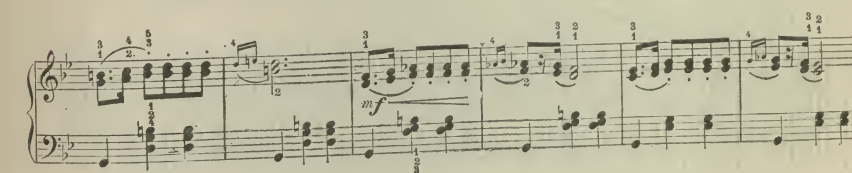
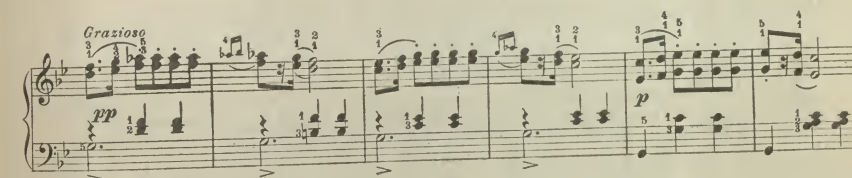
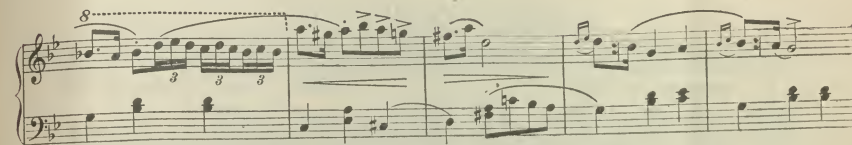
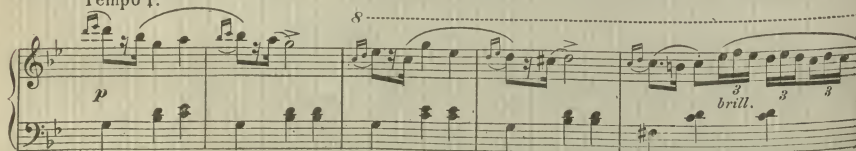
pret - ty trill; Sing, lit - tle rob - in, sing!

BOHEMIAN DANCE

H. ENGELMANN

Tempo di Mazurka M.M. $\text{♩} = 112$ 

Tempo I.



FRIVOLETTE

MOUVEMENT DI VALSE

RUFUS O. SUTER

Allegretto M.M. $\text{♩} = 69$

p
a tempo
rall.
f
p rall.
a tempo
rall.
f
accel.
p
f
ff
f
rall.

a tempo
p
f
p rall.
a tempo
Fine
 TRIO
p semplice
p
mf
p
D.S. rall.



LOYALTY.

But, let us not deceive ourselves. Twenty years ago there were five out of every one hundred auditors who could not be deceived. Ten years ago there were twenty-five. To-day more than half of every audience in any thing like a musical center are wise in their discrimination. Thus rapidly are we advancing in knowledge of the vocal art, and it pays the teacher better to satisfy the half that knows by a rational apportionment of selections to students for their public appearances.

In the home we can exact obedience; in the school we expect obedience; in the studio we must command obedience. Without obedience the teacher is a cripple. His pupils run while he crawls, and whither they will. The dignity of the profession is sacrificed and worse, the musical character of the student is misshapen.

SMATTERERS

The art itself suffers because by far the larger proportion of those who yearn and sigh and proclaim their right to kneel at the altar in the Holy of Holies are only smatterers, and too often enter, having removed neither hat nor sandals.

By all means let there be organized a "Smatter Club," the members of which should be provided with a badge upon which shall be inscribed these words: "I am no musician" and sooner or later the world will begin to perceive the difference. If some one heralded to sing, it will enquire, "is he a musician or a smatterer"? If the answer is, "he is a smatterer, more than half the world will say, "Then I will hear him." By this process it will be seen that the classification extends itself to listeners as well as performers. Above all things let us be honest in our hearing as well as in our performing and then—the millennium!

A GREAT WORK FOR THE TEACHER AND
SINGER

The readers of *THE BRIDE* have frequently been treated to quotations from this remarkable work. It is not surprising that an English publisher saw in it a book enough to warrant the expense of reproduction in fac-simile. To the teacher and student of singing it has a peculiar message. It stands for all that is sound and final in the philosophy of singing, and shows that the esthetics and moral of the art are chancelers. Those who need a healthful mental stimulus should read this reprint of a work that represents the best thought and practice of the old Italian singers and singing masters.

THE AMERICANIZATION OF THE EUROPEAN
OPERA STAGE.

[illegible]

Mention also should be made of Charles W. Clark, the baritone, who, when singing in England, has used his beautiful voice so artistically that he has received offers from the Covent Garden Syndicate to sing Wolfram. In this connection, it may be added that

[illegible]

It will thus be seen that though Italy and France give to the world of song tenors and baritones of the first rank, America easily distances them in the matter of sopranos, mezzo sopranos and contraltos, and that though Germany and other Northern countries produce a certain number of good voices, they, too, have to bow to the inevitable—so far as the prima donna is concerned.

A QUESTION.

If a student should want good English he or she certainly would not think of going to a foreigner in America for it; then why go to an American in Paris for French or in Berlin for German?

WHAT IS A SIGHT READER?

WHAT many we reasonably expect from a singer? The term is often used loosely; people who really cannot read music rapidly findy themselves singing although they sing by ear. They are not, they cannot get along without the help of the piano; they attempt anything. The piano accompanist, who has been played upon so often, has a right to be a little bit of a snob about a sight singer can perform anything at sight—a quite impracticable demand. Chorus masters know only too well that there are many sight-singers, especially men, with good voices, who can be depended upon to read promptly and accurately at first sight; and what is worse their second time attempts often fail. In the case of the piano accompanist, it is all necessary to appeal to the guide is a man who sings, even in a chorus, should

be above guessing any intervals and dragging after the accompaniment. If he plays whilst or as he yells he seems to be found ignorant of rules; indeed, his ambition is to know all the fine points. And so it should be in chorus-singing. Let us now consider the essentials.

There are numerous "methods" of sight singing, and while they differ considerably, especially in the names of things, they all demand a good working knowledge of staff notation, and the ability to read intervals in any key, in both the G and F clefs. The singer must be able to count time mentally, and to sing all commonly used intervals as he reads them, provided they are free from complications of time and rhythm. With these qualifications a simple passage of chromatic passage over the singer will often show good judgment by studying it mentally and not attempting to vocalize it until the second or third reading. A phrase of unusual difficulty may require to be carefully memorized before it can be properly sung at all. The test of sight singing, therefore, lies not so much in courageous and prompt attack at first sight, but in the rapid improvement on the second and third readings, showing that the singer is alert and resourceful and quick to apply special methods to special difficulties.

The singer who can do this will with practice become a reliable and valuable member of a chorus; but having accomplished so much he should not be content to stand still; for there are better things within easy reach. By knowing more he will often save himself time and trouble and he will find it much more interesting to study a musical composition as a whole instead of confining his attention to a melodic reading of his own part.

Practice in reading other parts is conveniently acquired by following them carefully as they are separately rehearsed, noting the choir-master's comments and corrections, and so far as possible mentally anticipating them. When some proficiency has been attained it will be found possible for the singer to read one other part beside his own, and from this he may gradually work up to the reading of all the parts when printed in short score. Since anthems and services are usually in open scores, with a separate accompaniment, a complete reading is not to be expected, but it is of the greatest use to be able to read whatever is most essential to the singer at the moment. In fugue choruses or wherever the flow of a part is interrupted by rests, then the time and intonation of the subsequent attack will often be conveniently suggested by some other part, or by the accompaniment. Even when the singer is fairly sure of his time and pitch, from independent calculation, anything which serves as a confirmation of his melodic reading makes him to sing with increased confidence; and without confidence, based on accurate knowledge, really good singing is impossible.

When a singer has attained some proficiency in reading the several parts both separately and together he will become aware, practically, of the fact, already known in a general way, that music consists largely of chords, not of isolated sounds. He will in addition become familiar with the appearance and musical effect of common chords, and will recognize them as definite combinations even without knowing their names. At this stage he will gain much by a study of the elements of harmony, and he should not be deterred by the fact that many brilliant performers neglect it. It is not necessary to enter upon a long course or to incur great expense. In a city it will often be possible to find a harmony class, or if half a dozen members of a choir would get together they might form one, and the choir-master would be only too glad to give them an hour a week for a moderate fee. Lessons by mail are also available, but in any case there is nothing to prevent a serious and intelligent singer from getting a suitable primer on the subject and attacking it singlehanded. He can at least learn the names of the primary tonic and dominant chords, and by steady application he may be able to recognize them and analyze the harmony of any simple work. In working out exercises he will need the corrections of a master, but even here self-help will go a long way. To work out a short study, and then a week later to examine and revise it is splendid practice: too slow, perhaps, for a man working on an examination, but to the amateur it has this advantage, that what he learns by hand digging will stick; the man who "creams" and who leans upon

a professor or a coach often forgets the best part of his work in a month or two. Besides, there is always a special satisfaction in acquiring knowledge that may be put to immediate use, and even a theoretical knowledge of harmony is of great use in sight reading. Let us take a few examples.

All music abounds in modulations and transitions, some of them smooth and conventional, others abrupt and startling; a temporary change of tonality involves the use of some accidentals; even where the notes are unchanged they enter into new relations. To attempt to read every note from the basis of the original key is bewildering; it is really much simpler to frankly recognize a new tonality no matter how transient, and the main essential is familiarity with the appearance of the common chords of the various keys. When, in addition, the singer is able to recognize the chord as a definite combination of sounds, and to produce the one called for by his part he will find himself well repaid for the time and trouble necessary to attain this far.

Converse cases occur where the melodic intervals of a part are simple and offer no difficulty when the part is rehearsed separately; but when all the parts are performed together certain innocent looking notes are found hard to sing. Even if the singers get them right they have an uneasy feeling that there is something wrong. The commonest cause of such a difficulty is the occurrence of a single note which changes it to a concord, singers are prone to make the alteration. Here then it is a convenience for the sight-reader to promptly recognize a discord, and to be prepared for the relatively harsh effect; he will then feel satisfied and not slide flat or sharp in search of a more comfortable note.

While admitting certain advantages, many singers will probably say that the foregoing suggestions demand too much of a voluntary chorus man; and that choir-masters are thankful for a good voice combined with a very slight knowledge of music. This is true, but it is equally true that the possessor of a good voice owes it to himself to be something more than a mechanical producer of sound; he should strive to be, within certain limits, a musician, not only because it will improve his work but because it will enhance his enjoyment of the good work of others.

When thoroughly sure of his reading, and able to follow intelligently and comprehensively any work that is performed, the voluntary choir man, or honorary lay clerk, or whatever he calls himself, will find his interest in music steadily increasing; after rehearsal will teach him something; and if he sometimes fails at "first sight," he will assuredly not fail after he has made a careful study of his score.

CHORAL SOCIETIES AND THEIR PROGRESS.

BY HARVEY B. GAUL.

There is perhaps, no surer indication of our musical progress here in America, than the work now being done by choral societies. When one compares it with the work of some years ago, the older societies seem to stand midway between the present societies and the cross-roads "singing" skews. "That the choral society is a permanent institution is assured, for one has only to look at the small cities, (or towns and villages) to see a Tuesday Club, or a "Fortnightly Study Section" in flourishing condition, ready to attempt any sort of musical work.

It makes no difference whether the town is a flag-station or a division point; there you will find a small coterie of folk—a nucleus—who have ideals, and believe in the musical uplifting of their fellow creatures. From this chosen band of disciples grows the choral society. In truth we owe much to such organizations as the "Culture Club," and similar bodies for the advancement they have given to music in their native towns.

In one respect America may be likened to Wales, for every fair-sized township or hamlet, nowadays, fosters its choral union—*Gwenydwyr*—the Gwent Society. This is really a good way of estimating our rapid strides in the making popular of worthy music, and is but an indication of the trend of the time. It is part of the wave of improvement and reform

that has spread over the country. Our orchestras, choirs, public schools, teachers,—even trapezoids, are some of the advancement to Carnegie organs—have all contributed their bit toward this popular sentiment, this fine evolution, this desire for finer and better works, and of which the choral society is a big means toward the end.

Works are received and requested nowadays that a few generations ago were impossible, so incomprehensible were they to the average audience. Programs now feature Elgar, Coleridge-Taylor, Debussy and others, who, not long ago, were way beyond the scope of the ordinary auditor, (not to mention chorister.)

Then again we have a *capella* singing—the perfection of ensemble that directors are working hard to achieve—a style of singing, common in the old country, somewhat new to us, though we are fast becoming acquainted with it as conductors realize and religiously strive for that goal.

What a great mission the choral society has, its aim and object being to give the very best, and one of the highest forms of music; so that really it is an educative force, for it puts before the people—sometimes musically unlettered—the choral works of the masters. Many who have not had the opportunities or advantages of a musical education have learned, through the choral society, either as singer or listener, to discriminate between the metrical and that which is good; truly no mean knowledge. The charity concerts, which have so freely been given and with great expenditure for assisting soloists etc., have played a great part. Generous indeed have the organizers been in providing these musical benefactions, and great has been the fruit of their efforts. Think of the joy some of this music must have kindled in bosoms, where noble thoughts were unfamiliar visitors and often unwelcome guests.

Verily, a choral society is a godsend, if properly managed and guided, to the community in which it has its home, and a benefit which cannot be over-estimated. A long life and a prosperous one to every body of singers our country o'er.

OUR VOCAL MUSIC.

Two styles of music are presented for the use of our readers on the pages that immediately follow, a song for the church service and one for parlor or recital use.

Miss Vannah, composer of the popular "Good-bye Sweet Day," has written in "Tears of Christ," a most beautiful sacred song, full of melody, filled with a tender expressive sentiment which makes the music reach the thought of the text, a song that can be used with telling effect in certain religious occasions. It is enriched by a fine violin obligato. In passing we might say that Miss Lillian Blauvelt, the well-known American soprano who on her last European concert tour, sang the song privately with much success. A sustained style, firm, broad tones and the clearest possible enunciation are absolute necessities in rendering this song, the melody being that of the most simplicity and naturalness, such as the finished actor uses in delivering his lines.

Mr. Stanley F. Widener has sent us a very effective song of the popular style in his "Honeytown, a Plantation Lullaby." The characteristics of rhythm so dear to the Negro in his musical moments are used with judgment and discretion and yet with good effect, the commonplace being avoided without going beyond the musical experiences of the average player and singer. Nevin, in his song made so popular by Mme. Nordica, "Mighty Lak a Rose," used these same rhythmic figures despite the shrugs and protests of certain critics. At the present time there is much interest in the subject of Negro music and the consensus of opinion seems to be that a composer is justified in making use of such idioms to give to his work the local color demanded by the text. The artistic value of the composition is determined by the way in which the composer uses the material. We think Mr. Widener has struck the golden mean. In rendering this piece the mannerisms of the music hall singer should be avoided, and a higher yet simpler style, such as the old Southern "Mammy" really used, he should after. The mother heart is the same in all countries and all races. It is to be respected, not burlesqued.

Dedicated to the B. P. O. E.

HONEY TOWN

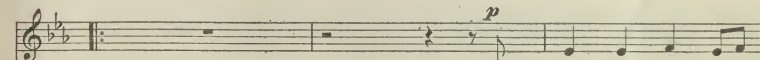
A PLANTATION LULLABY

VICTOR A. HERMAN

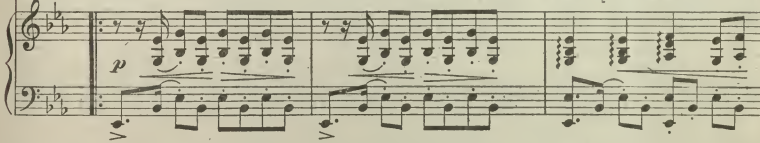
(Courtesy of "Puck")

STANLEY F. WIDENER

Andante commodo



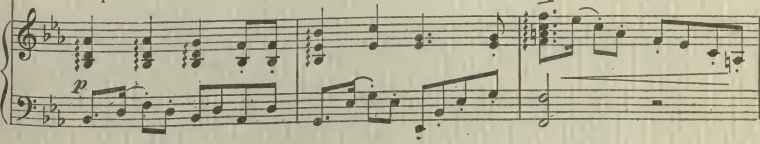
1. De skies am gray, mah
2. It's a place wher good lil



lil brown chap, De fen-nel am damp wid dew, So
tads may roam En ca-peh de whole night fro, En de



cum a - long to yo' gran - mam's lap, De sleep man's wait-in' foh
sleep man's skiff et brings yu home When de ol' sun's face . am



yu His ol' skiff sail when de dream tides flow, Et
new Deh's cahts en blocks en hohns en drums Foh

glide wid nev-ah a soun' He tuck yu in en a,
ask-in' in Hon-ey Town, En a showeh ob cakes en

way yu go, To de gates ob Hon-ey Town.
su-gah plums Cums tum-blin' sof-ly down.

Allegretto commodo

Hon-ey, O Hon-ey, O Hon-ey Town, Sleep man's skiff am

cummin' a-roun', Mak room foh two lil foots so brown— Den sail a-way to

Hon-ey Town, Hon-ey, O Honey, O Hon-ey Town, Sleep man's skiff am

cum-min' a-roun', Mak room foh two lil foots so brown Den sail a-way to

Hon-ey Town. Vivo

TEARS OF CHRIST

Lilian Mortimer

KATE VANNAH

Andante maestoso

VIOLIN *mf* *rit.*

VOICE

PIANO *mf* *rit.*

largo con passione

1. Tears of Christ, Oh, tears di-vine! Flow up-on this soul of mine,
 2. Tears of Christ, Oh, tears most blest! Flow up-on my ach-ing breast,
 3. Tears of Christ, Oh, tears most dear! When mine ag-o-o-ny draws near,

p *largo*

rit.

Sanc-ti-fy and make it pure, Teach it tru-ly
 And the cross which pres-seth there Shall be wreath'd in
 Flow up-on each sin-ful hand; Thou my God, wilt

rit.

rall. *a tempo*

to en-dure Wash a-way its ev-ry stain,
 pearls so fair That, for aye, my soul shall cling
 un-der-stand How in pi-ty as I died,

rall. *a tempo*

On-ly let God's love re-main. Tears of Christ, Oh,
 To this tro-phy of her King. Tears of Christ, Oh,
 Je-sus watch-ing by my side Gave me of His

rit. *rall.* *D.C.*

tears di-vine, Flow up-on this soul of mine!
 tears most blest, Flow up-on my ach-ing breast!
 tears so sweet to Lay be-fore His mer-cy seat.

rit. *rall.* *D.C.*

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"In the course of the evening the King asked Brahms to play some of his own compositions. When he had finished, His Majesty, taking my hand, led us to the window and said: 'My dear Mr. Remenyi, believe you are carried away by your enthusiasm: you

sleep, and I see clearly that there is no staying for you here.' I commenced to think about his removal to a more congenial place, still determined, however, to adhere to my first judgment.

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SALE OF MUSIC

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Max Rosen, who divides musical attention in Germany with Richard Strauss, is still quite young, being in his thirty-third year. He is a Bavarian by birth and was a pupil of Riemann. He now lives in Munich, and teaches organ and composition in the Royal Academy of Music in that city.

This report of the Census Bureau, for the year ending December 31, 1904, contains statistics interesting to musicians. There were in the United States 343,878 musicians, engaged in the manufacture of pianos, organs and attachments and 101 in making piano and organ music. 180 making miscellaneous musical instruments, and materials. \$12,205,820 of capital were invested, \$22,987,941 were paid in salaries and wages, the number of persons on the pay rolls being 38,192. The value of the product in 1904 was \$60,571,450. These figures and others given in the report show a gain in all points over 1903.

EDWARD GRIGG received the honorary degree of Doctor of Music from Oxford University in May.

It is a hopeful sign that efforts are being made in nearly all the larger cities to organize symphony orchestras or a regular series of symphony concerts by a leading orchestra.

JOSEPH LIEVINSKY, the Russian pianist, who was so well received by critics and public in his recitals a few months ago, will remain in Paris and its vicinity all summer preparing for his tour next summer. The first of his tour will be for the summer of 1905, and he will do with his being released from military service.

This Council of Leipzig voted \$3,750 toward the erection of a new and worthy memorial to Bach in the yard of the St. Thomas Church.

This Minnesota State Music Teachers' Association met in convention at Minneapolis, June 7 to 9. A program, musical, literary and pedagogic was given by members of the association and visitors. A Minnesota composers' concert was a feature.

The New York Oratorio Society, Mr. Frank Damrosch, director, will produce Pierres's new cantata "The Children's Crusade" next season, which received the City of Paris prize in 1904.

The annual meeting of the Ohio Music Teachers' Association was held in Cincinnati, O., June 22-24. The program included papers, discussion of topics germane to the music teacher's work, and master classes.

Profrat's "Madame Butterfly" is to be given by the Henry V. Savage Opera Company this next season.

MR. EDWARD MACDONALD is in New Hampshire, his physicians hoping that a change of air and surroundings will aid in his recovery.

MEMBERS of the Metropolitan Opera Company's orchestra lost heavily in the San Francisco fire, the violas, cellos and basses amounting to more than \$12,000. Among the number were a fine Guarnerius, a Gudegiani and a Santa Cecilia cello.

This town corporation of Schoonhoven, near Berlin, has advanced \$200,000 for the construction of a new theatre, stipulating for low prices of admission, except as to boxes and a portion of the parterre. In the main, the houses must not be more than thirty-two, twenty-five and fifteen seats.

MR. STEINBERG, of New Haven, Conn., purchased the collection of antique instruments recently in Europe, his special aim being to secure instruments that preceded the piano. Among the instruments secured were ten clavichords, four harpsichords and three spinets of the early part of the fifteenth century.

THE AMERICAN Federation of Musicians at their recent convention in Boston, attracted the Boston Symphony Orchestra next season to recognize the "Halls of the City of Music."

THE St. Paul, Minn., Orchestral Association now has two hundred guarantors and a fund of \$25,000. A list of symphony concerts will be given in the city. Mr. B. B. Emanuel has been engaged as director.

HUGO HERMANN, the celebrated violinist, has been engaged to succeed Emil in the position of soloist in the department of the Chicago College of Music. Mr. Hermann is a graduate of the Berlin Conservatory and has studied in Paris. Since 1878 he has been head of the violin department in the famous Hochschule für Musik in Berlin, Germany, and leader of the popular Hermann String Quartet.

ALEXANDER COVICH is planning for a chorus school at the Metropolitan Opera House, New York City, where persons with good voices may be trained as chorus singers and have an opportunity, later, to join the Metropolitan Opera Co. chorus.

NEW ORLEANS is to have a series of ten symphony concerts next season by a local orchestra, the Ferdinand Dunkley will have charge.

HANDEL festival will be given in Berlin next October. Among the works to be sung "L'Alcinaide," "Ode to St. Cecilia," and "Belshazzar."

THE College Entrance Examination Board, which met at Columbia University in New York City, adopted a plan by which music may be offered in the entrance examination at colleges represented in the board. Examinations will be held in "musical appreciation," harmony, counterpoint and musical performance. Harvard has already adopted the plan of accepting music as a qualification for admission to college.

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MR. RAPHAEL JORREFF has withdrawn from the National Conservatory of Music, New York City, and will devote his time to private pupils at his home, North Tarrytown, N. Y.

THE Wagnerian tenor, Wilhelmann, has given up public work and will hereafter occupy himself with teaching. He was connected with the Vienna Opera for the past twenty-three years.

MUSIC week at Chautauque for 1904 comes July twenty-third to twenty-eighth inclusive. The program for this week includes besides the regular events of the Assembly program:

Tonally: "Stabat Mater," "The Flight," Illustrated Lecture on a musical theme by Mr. N. J. Corey of the University of Pennsylvania, and a lecture by Mr. William H. Shaw and Sol Marcrossa; "The Messiah," Lecture series by Mr. Corey, illustrated at the piano.

Friday of this week is to be Choral Competition Day and lavitations are being widely extended to choirs and choruses of New York, Pennsylvania, Ohio and Indiana to participate in the Competition. Substantial prizes will be given for the best rendition of the following selections:

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VI—Male Quartet. "Annie Laurie"—Dudley Buck, Price—\$10.

An entry fee of fifty cents for each competing individual will be charged and if the number of entries will justify the change, the amount of the prize will be proportionately increased.

Members of competing choruses will have free admission to the grounds and to all open lectures and concerts therein from Friday morning, July twenty-seventh, until Saturday evening, July twenty-eighth. Special railroad rates are available at this time.

Correspondence on any question arising in connection with the above will be received by the Secretary, Secretary of Instruction, 2711 Kimbark Avenue, Chicago.

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many pleasing qualities. This piece is one of the prettiest among the earlier compositions of this popular writer. It demands clear finger work and an accurate sense of rhythm; the time must not be hurried. This piece is useful as a study in melody playing in double notes and in grace notes.

R. O. Suter is represented by a new waltz movement, one of his best pieces. This graceful composition requires clear and accurate scale playing, style and elegance in delivery. It is a typical modern drawing-room waltz. The Trio of the piece displays special originality in design and treatment.

Spaulding's "Sing Robin, Sing," is a very easy piece which may be used either as a vocal or instrumental number. It is one of a set of four. These pieces may be used to great advantage with young pupils and are also useful for Kindergarten work.

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Reyer's transcription of the "Tannhauser March" is the most satisfactory pair-hand arrangement of this celebrated number. It requires a broad, pompous delivery with a due regard for the various orchestral effects and color contrasts.

In general an epoch may be called classical when its artistic productions are characterized by simple, unadorned, unexaggerated beauty, and when the taste of their day and exert an enlightening and cultivating influence on later generations.—Langhans.

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(Signed) PROF. THEODOR LESCHTZYK, Vienna, Dec. 29, 1904.
XAVIER SCHARWENKA, Royal Professor to the Court, Berlin, Jan. 12, 1905.
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